

A ntiquity! I like its ruins
better than its reconstructions.

JOSEPH JOUBERT

STAINED GLASS

AUTUMN
1958

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Introducing Our Executive Secretary

Stained Glass is to have a new Editor. Starting with the next issue, Mr. John G. (Jack) Lloyd will be responsible for putting out the Association's magazine.

On February 1, 1959, Jack was appointed Executive Secretary for the SGAA. One of his principal duties, among many others, is to see that the fine quality of work and high standards, as set by the former editors of the publication, are maintained.

Mr. Lloyd was born in Pittsburgh, Pennsylvania thirty-eight years ago, and he has made his home in that city for the greater part of his life. In 1942 he was married to the former Ruth Bagley, and the couple now have two daughters—Jolinda, age 10, and Lesly, age 7. He has one brother, a registered architect, also residing in the Pittsburgh district.

While a senior at the University of Pittsburgh, Jack enlisted in the Army in 1942. He spent several years in the Field Artillery and later in the Ordnance Department. Military duties took him all over the United States and the greater part of Europe—two and a half years were spent in the European Theatre of Operation. At the present time he is a captain in the Army Reserve Corps.

After the war he devoted several years to the study of Law at Pitt, and then entered the business world. He was employed by the Gulf Oil Corporation, and later worked on the Pittsburgh Redevelopment program, as well as being a regional editor for the World Press Association.

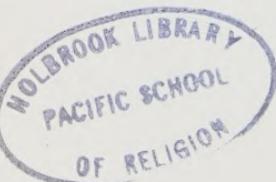
By avocation Jack is an historian, and at present is completing work on his master's degree, specializing in Eastern Europe. His spare moments are devoted to historical research and writing. In addition to this, he is actively interested in art, photography and sports — having played football in his school days.

For the present time, our new Executive Secretary will make his headquarters in Pittsburgh. Needless to say, it is expected that all the SGAA members will continue to render their wholehearted co-operation and support, as they have done in the past.

Our new Secretary-Editor may be reached by addressing:

Mr. John G. Lloyd
2690 Amman Street
Pittsburgh 26, Pa.

His first printing will be the Winter 1958-1959 issue, and it is hoped that all material and photos for publication will be sent him right away.



Report On Poznan

HENRY LEE WILLET

(Concluded)

Another never-to-be-forgotten occasion was when Archbishop Antoni Baraniak came with his entourage to visit our exhibit and accept the window for his people. The Archbishop epitomized my idea of a saintly man. He had survived imprisonment with Cardinal Wysynski and came out with a composure and quiet friendliness that made a profound impression on me. The actual ceremony of acceptance took place on the Color Television stage, using the lovely lumiere design of the window which Marguerite Gaudin had made.

About 90% or more of the Poles are Roman Catholics, but there are some Protestants — Lutherans. (In fact, the largest Lutheran Congregation in the world is in Warsaw.) There was only a small Protestant church in Poznan, but through one of the engineers at our Pavilion who was a member, I offered them the two small panels that we had made during the demonstrations. The pastor's happiness was soon turned to frustration when we became hopelessly enmeshed in the volumes of red tape typical of all business relations in Poland, all of which are controlled by the Government. We spent the best part of our last day in Poznan filling out forms and appearing before inspectors and agents, until the exhausted Pastor Missel finally retired in complete defeat after thanking

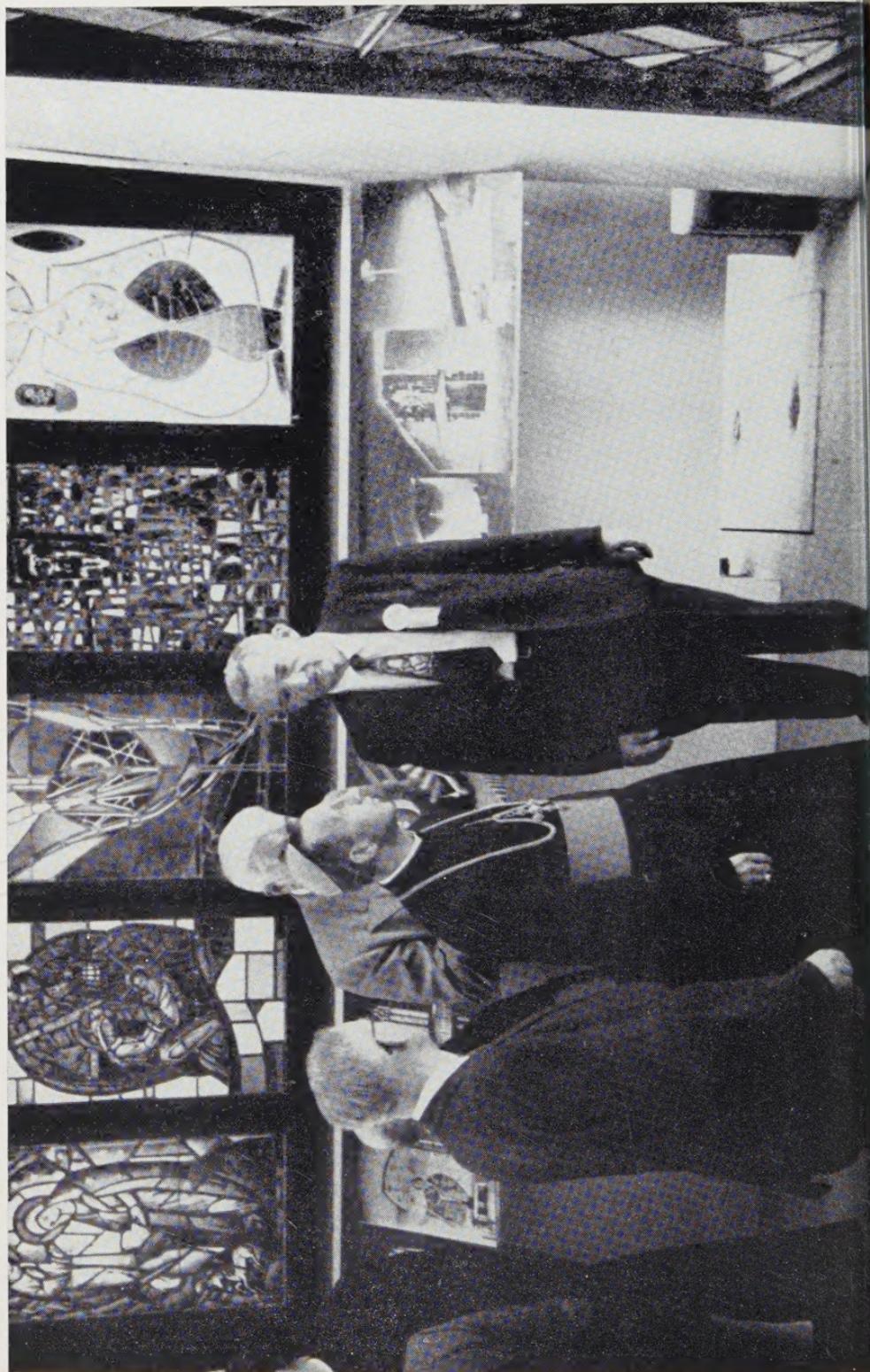
us profusely for our generous offer. We found out later that they had tried to impose a large tax on him for the windows we were giving, which of course he could not pay. The story, however, has a happy ending, as we eventually got the panels released.

The Department of Commerce in Washington had asked me before I left to do as much lecturing on American stained glass as I might be called on to do. I was required to write up my lecture before leaving this country and copies were sent by our Government to N. O. T., the Cultural and Scientific (Government controlled) Society of Poland, through which all public speaking is cleared. I gave three illustrated lectures, showing slides largely of contemporary U. S. churches and their stained glass windows. First I spoke to the Architectural Department of the University of Poznan, a very interested and appreciative audience despite the poor projector (which I had been assured would be the best). Then I spoke at the official N. O. T. auditorium to the cultural Party group. This time I had a good projector but a slim and unresponsive audience. The final talk was before what would correspond to our local chapter of the A. I. A. This was to be held at 5 P.M. but started about an hour late because of the struggle to show my slides in a truly gargantuan Rube Goldberg sort of projector which was next to useless. The audience sat at long tables munching tid-bits (dinner is never before 7 and usually about 9 P.M.). Everyone had a wonderful time in spite of the scared female interpreter who was trying out her correspondence course English for the very first time. After profuse thanks and many bows for me, Muriel was presented with a gigantic bouquet of flowers and Zoe with a smaller one, which they had to carry to an operetta to which Maria's father took us after the lecture.

One morning as I was demonstrating glass I heard an American voice asking, "Where is Zoe?" It was Anthony Gigliotti, First Clarinetist of the Philadelphia Orchestra (who had at one time attempted to instruct Zoe in the clarinet) and his friend Bassoonist Garfield, just arrived in Poznan for an orchestra performance. What a treat we had at the concert that night, and what fun we had afterwards at the Magnolia (Poznan's one night club) comparing notes on our Iron Curtain adventures! The Philadelphia Orchestra was on the last lap of its summer tour, had just spent fourteen days in Russia, and its personnel were bone weary but happy to find sympathetic ears into which they could pour bitter accounts of their real and fancied troubles.

Another entertainment we enjoyed was the Ballet to which we, together with key personnel of the 30 participating nations, were invited by the Polish Fair management. This Government-controlled school, under the direction of the wife of Mike Lipschinski who did public relations for the U. S. Pavilion, had 130 students of which the youngest was nine years old. The school was started seven years ago with 45 pupils, and theoretically takes nine years of study to complete, but there were only five now remaining of the original group. The dancing was a combination of classical (mostly Chopin) and folk, nothing modern, but the costumes were elaborate and colorful and the whole afternoon gay and international in spirit. We were especially impressed by the long buffet tables gleaming with lovely china and silver and groaning with strawberries, whipped cream and all kinds of delicate pastries, where the guests of all nations stood and gorged themselves during intermission.

Speaking of eating, our landlady gave us breakfast each morning, always the strawberries that were then in season,



fresh picked from her garden, and various kinds of pork, including ham, sausage and *uncooked* bacon. For the rest, we were on our own, which, with a few exceptions, meant lunching under a gay umbrella in the Fair area, and dining at the Hotel Bazar or at one of Poznan's restaurants. Since everything is Orbis-controlled, wherever one went the menus were identical, printed in five languages, Polish, German, French, English and Russian last, the latter a little thing, but significant of the new trend. (We came across a few menus left over from an earlier printing, and in these the Russian language came second). We soon found out that the only dishes available among those listed were the ones with the prices marked freshly in ink, but the printed mistakes in English were the same wherever we went, "fickled cucumbers" and "dettuce".

If ever one is tempted to feel that life in the U. S. is too complicated, he should try to realize just how fortunate we really are. In Poland the Government controls all businesses except a few small ones and these never know when it will be their turn to be absorbed. Just before I reached Krakow one of the two stained glass Studios there was taken over by the Government because the Inspector found that it had more than a month's supply of materials on hand.

But the saddest thing in Poland is the break-up of normal home life. Because so many buildings were destroyed during the war, no one person is permitted more than 10 square metres of living space, the equivalent of less than the space covered by a 9 x 12 rug. Measure your home some day, including halls, kitchen and bathrooms, and see how many 9 x 12 rugs would fill the space. Picture these as people sent to live with you by Orbis and try to plan how you would work out kitchen and bathroom schedules. True, nobody is starving

and nobody is ragged, but the overcrowded conditions starve the people's souls. Life is without hope for the future. Black market living is universal, and stealing from the Government is a way of life.

Yet Poland is better off than any other Iron Curtain country. There is considerable freedom of worship, and the people can (and do) talk and beef freely. This privilege gives them much needed relief. Of course, free public speaking is not allowed, and the printed word is censored, except for the official Catholic Church paper. Every Saturday morning queues of people are lined up waiting for its appearance on the stands, hungry for its uncensored news.

The Trade Fairs are a great thing for people like the Poles who get definite help and comfort from our constructive interest. Working and living with the Polish people as we did made us feel that each of us, in a small way, and the stained glass exhibit in a much larger way, brought to these beleaguered people the sure knowledge that we were their friends and that our people as a whole are also their friends and sympathetic to their problems.

There are various forms of missionary endeavor and this is one of the most splendid. I am glad that our Government invited the Stained Glass Association to be a part of the 1958 Poznan Trade Fair, and happy that I was able to be the curator in charge.

Presentation of Window

Here are the words of United States Pavilion Director Mr. Howard Messmore, and the reply of His Excellency Archbishop Baraniak, made upon the occasion of the presentation of the stained glass window to the Archdiocese of Poznan:

"Your Excellency, Fathers, Ladies and Gentlemen:

This is the second international trade fair at Poznan which the United States has attended, and we are already making plans for our return to this pavilion next year and in years to come. But today we are happy and fortunate indeed to be able to mark in a special way the traditional bonds of friendship which have long existed between Poland and the United States. It is particularly fitting that we should do so in view of the approaching millenium of Poznan, the Polish state and Christianity in Poland.

On behalf of the United States Government and the American people, I ask that Your Excellency be pleased to accept this stained glass window, designed and made by Dr. Henry Lee Willet, which we offer as a modest token of our affection and high regard."

"Dear Director Messmore:

I was happy to hear that the United States Government decided to donate to one of our churches in Poznan the great stained glass window designed and built by the outstanding American artist, Dr. Henry Lee Willet. This is the window which formed part of the U. S. Exhibit at this year's trade fair in Poznan.

May I request you, Mr. Messmore, to be good enough and convey the appreciation of the Archbishop of Poznan to the Ambassador of the United States in Warsaw, Mr. Jacob D. Beam.

Our city suffered greatly during the last war. Several churches, including the cathedral, were completely destroyed. What is more, our churches sustained damage and loss of liturgical items and interior equipment.

Now, steadily, albeit with difficulty, we are arising from the rubble and rebuilding God's houses in our ancient bish- oprie. We are overjoyed, therefore, by this token of Goodwill on the part of the United States Government which has donated this work of art for the Beautification of the Temple of our Lord.

Please convey also to the Ambassador of the United States the expressions of gratitude of the faithful of the church which will receive this generous gift."

Ancient Stained Glass Lost and Found

JOHN A. KNOWLES

There are many mysteries connected with ancient stained glass windows, but one of the most puzzling because comparatively recent is, where do panels of glass and even whole windows which have been bought at comparatively high prices at auction get to? No one would pay real money for a window in order to break it up. Some may have fallen victims to fire or tempest, but the remainder seem to vanish into thin air, no one knows where. Nor is this anything new.

There was a famous window in the church of St. Jean at Troyes. It must have been very highly prized, for it was demanded as part of the ransom of King Francis I after his defeat and capture at the battle of Pavia. Yet where is it today? Nobody knows. In 1804 a collection of stained glass was offered for sale, consisting of 284 items, some of them windows up to fifteen feet high. Of these, fewer than half a dozen can be identified. *The Vision of the Golden Candlesticks* is in Wells Cathedral, *The Seven Deadly Sins* was found on the staircase of a house in Leeds, and is now in York Minster, and four others passed into the Costessy collection. The rest are sunk without a trace.

In 1808 Christie's held an auction of stained glass in their rooms in Pall Mall, consisting of eighty-nine items. Of these, three scenes from the *Life of St. John the Evangelist* are in Sir William Burrill's collection in Glasgow Museum. A *Last Supper* dated 1542, is now in the Victoria and Albert Museum on loan from H.M. the Queen. But where are the others, one of which was a signed work by Pinaigrier? Nobody knows.

But there is an exception to every rule, and sometimes ancient windows turn up in the most unexpected places. In Cortona Cathedral were two windows by William of Marseilles, representing the *Nativity* and the *Epiphany*. The latter work is now in the Victoria and Albert Museum, but for many years the whereabouts of the other was a mystery. However, one day Brig. Gen. Charles Hitchcock Sherrill, whose delightful travel books in search of glass in Europe are well known, was invited with his wife to visit the home of Mrs. Richard T. Mortimer at Tuxedo Park, New York, and on entering the drawing room, much to his astonishment, he saw the missing window. Mrs. Mortimer's late husband had bought it forty years previously in Rome!

COMMITTEE REPORTS

Convention Committee

You have all received your Convention notice from Bill Rundstrom by this time. He assures us that everything possible is being done to make everything as enjoyable as possible for everyone attending. Do not forget June 15-18 at the Ambassador Hotel, Los Angeles.

Membership Committee

The following names of applicants are published for review by members. Opinions on their eligibility for membership in the Association should be sent to the Secretary.

FOR FULL MEMBERSHIP

Dworak Stained Glass Company, 3161 Leavenworth Street,
Omaha 5, Nebraska.

Sponsored by Mr. Bernard Gruenke.

OTTO C. WINTERICH, *Chairman*

Notes and Comment

Tiffany Grant

We have just been informed that the Louis Comfort Tiffany Foundation of New York is to have its yearly competition for the awarding of grants. This year the craft under consideration will be stained glass. Those entering from different members' studios, apprentices, painters and designers should write for details to the Louis Comfort Tiffany Foundation, 1083 Fifth Avenue, New York 28, N. Y. It is understood that panels to be entered must be completed by the end of August, 1959.

A Helping Hand

Your retiring Editor wishes to urge upon all of our members serious consideration for the task of Mr. John Lloyd, our new Editor. For the first time in many years *Stained Glass* is to have a full-time man for the job. He has great plans for the "Bulletin", but needless to repeat, time and time again, he is going to need the complete co-operation of all of our members, both Regular and Associate. His job will be anything but a sinecure. What is the first duty of an SGAA member? The answer is a simple one—to support the SGAA. Let it not be forgotten that a most important facet (and no pun implied) of that support is support of the Association's official organ, its only means of communication. (Do you concur, Orin Skinner and Stephen Bridges?)

In turning over our burden to Jack Lloyd, we cannot but help to remember the farewell lines of the retiring monarch to his successor in Shakespeare's *Richard II*: "God save King Henry, unking'd Richard says, And send him many years of sunshine days!"

Don't Hit Me!

A San Francisco newspaper carried the story of the dedication of a new church building, mentioning the fact that the building contained "thirty windows of new strained glass". We have not bothered to find out if this was due to molecular fatigue, or to the use of a sieve.

Notice, Please!

Please be reminded that all future correspondence, contributions and queries should be addressed to our new Editor, Mr. John G. Lloyd, 2690 Amman Street, Pittsburgh 26, Pennsylvania.

Church Architectural Convention

A complete writeup on the recent Church Architectural Convention, held in Los Angeles, will be reported by Mr. Lloyd in the Winter 1958-1959 issue. From what he has told us of this meeting, the article is certain to be a provocative one. Don't miss it!

Publications of Interest

ECCLESIASTICAL EMBROIDERY. By Beryl Dean. (Charles T. Branford Company, Boston 59, Massachusetts). 257 pp., 22 plates and many illustrations in the text. 10" x 7½".

Although it may seem strange to review a work of this nature in a stained glass publication, there are so many points held in common, especially where contemporary work is concerned, that we feel this book is of great value to a stained glass craftsman. There are many plates devoted to symbolism that is anything but "modified gothic", and for sheer freedom of design alone, they are a joy to behold. The talented author-artist might well try her hand in our medium. The problems, with naturally some variations due to the different media, are basically the same as far as presentation and spectator reaction are concerned.

The glassman will find this book of great help, especially if he is called upon, as he often is, to integrate his work with the work of the textile designer. This integration is becoming more and more important, as the modern church building finds its greatest success in the synthesis of form, color and design.

This is the first book of its kind that might very well find its place in a glassman's library, and we recommend it without reserve.

The same publishers are about to present a comprehensive work on stained glass, authored by Mr. E. Liddall Armitage, Honorary Secretary of the British Society of Master Glass-Painters. A review will appear upon publication.

In Memoriam

George Gugert (1878-1958)

George Gugert, stained glass artist and member of the Board of Directors of the Willet Stained Glass Company, died after a short illness at the age of 80.

One of the oldest alumni of the Haverford School, Class of 1896, Mr. Gugert studied art under the late Howard Free-mont Stratton at Drexel Institute of Technology, and also attended the Museum School of Art.

Associated with the Willet Stained Glass Company since 1912, at first with William and Anne Lee Willet, and since 1921 with Henry Lee Willet, Mr. Gugert had spent the greater part of his long life in the designing and cartooning of stained glass. His creative designs can be seen carried out in stained glass in such notable examples as the Cadet Chapel at West Point, the National Episcopal Cathedral in Washington, Chicago Theological Seminary, St. John's Cathedral in Denver, the Graduate College at Princeton and Bryn Mawr Presby-terian Church.

Apart from stained glass, his greatest interest was in sculpture. He designed the Phi Kappa Psi monument at Washington and Jefferson College, the Ritchie Memorial Cross in Omaha and the bust of John Calvin for the Presbyterian Historical Society in the Witherspoon Building.

Mr. Gugert was a member of the Philadelphia Art Alliance and an Associate Member of the Stained Glass Association of America.

He is survived by two nieces, Mrs. John R. Moore of San Francisco and Mrs. Berwick Duval of Avon Lake, Ohio, and two nephews, Theodore Gugert of New Orleans and Commander Francis Gugert, Jr., of Vicksburg, Mississippi.

Mr. Gugert's passing is a severe loss to stained glass and to the Stained Glass Association of America.

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Pass Christian, Mississippi
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Massachusetts
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Pittsburgh, Pennsylvania
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- Genevieve Seele
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